

In the Realm of Curtain and Cue

Costumes of "Clair de Lune" From Looms of the Milky Way

Fumes of fancy may have wafted the dramatic elements of "Clair de Lune" into cloudburst, but at least the costumes of the new play that reopened the Empire Theater last Monday touched earth and blessed it. The display of colorful gowns was no small part of a production opulent in its vesture of scene and music and graced by the services of Ethel and John Barrymore.

The pictured women of a French court of the eighteenth century—the Court of Somewhere or Nowhere—delighted the eye and provoked the superlatives of vocabulary. And it was a New York woman artist, hitherto best known as a decorator of magazine covers, who designed them, and even followed their making in the shop of a theatrical costumer's firm.

"Clair de Lune" is romantic, first of all. Its scenes are laid among moon-hazed surroundings in an unreal, uncharted world. So Helen Dryden used the mode of the eighteenth century for suggestions and built up figures unusual and fantastic; images severed from ordinary relations, but all beautiful in color and fascinating in form. She adapted and changed standardized material of the eighteenth century fashion as she has often adapted modern life for magazine covers, as for example in one instance where she depicted two American girls standing by a tennis net and gave the picture in some indefinable fashion a Japanese suggestion.

Miss Dryden had the feminine figures alone of "Clair de Lune" to dress—Miss Barrymore as a magnificent young queen, almost out of a fairy book; a fascinating but neurotic duchess, a dozen or more resplendent court ladies. It was a world unreal enough as expressed by these capricious figures, but the groupings they made were charming.

The queen and the duchess headed the catalogue of visions. Miss Dryden arrayed her queen most royally and attractively. She was a queen of dreams. In one scene she wore a negligee of orange velvet with long sleeves bordered with brown fur, lined with canary silk. The lining also showed in the sleeves, which were very long and fell to the bottom of the skirt. Underneath was a petticoat of gold. With this negligee was a headpiece of gold and white gauze, very long, streaming down like a train.

For her state dress Miss Barrymore wore white and silver brocade, with a curiously planned effect of great feathers on her hips, and a cloak of feather velvet, silver lined, with a long train. The oddly pointed waist was cut very low, both front and back. The skirt was very wide across the front and back, made on an exaggerated net frame, and relatively narrow at the sides. A high headpiece of long, floating feathers completed the regal effect. The other figures were quite as interesting. Each had a peculiar flair.

As the very decadent duchess, with a striking dramatic rôle to play, Violet Kemble Cooper almost took away honors as to costume from Miss Barrymore in her taffeta of pale emerald green, made in an eighteenth century coat and skirt effect. The skirt billowed upon a frame, very wide, embroidered in silver in Chinese designs. This duchess's coat was bordered with gray fur. The lady carried a silver and green parasol, painted in a Chinese effect, edged with fringe and surmounted by three great feathers.

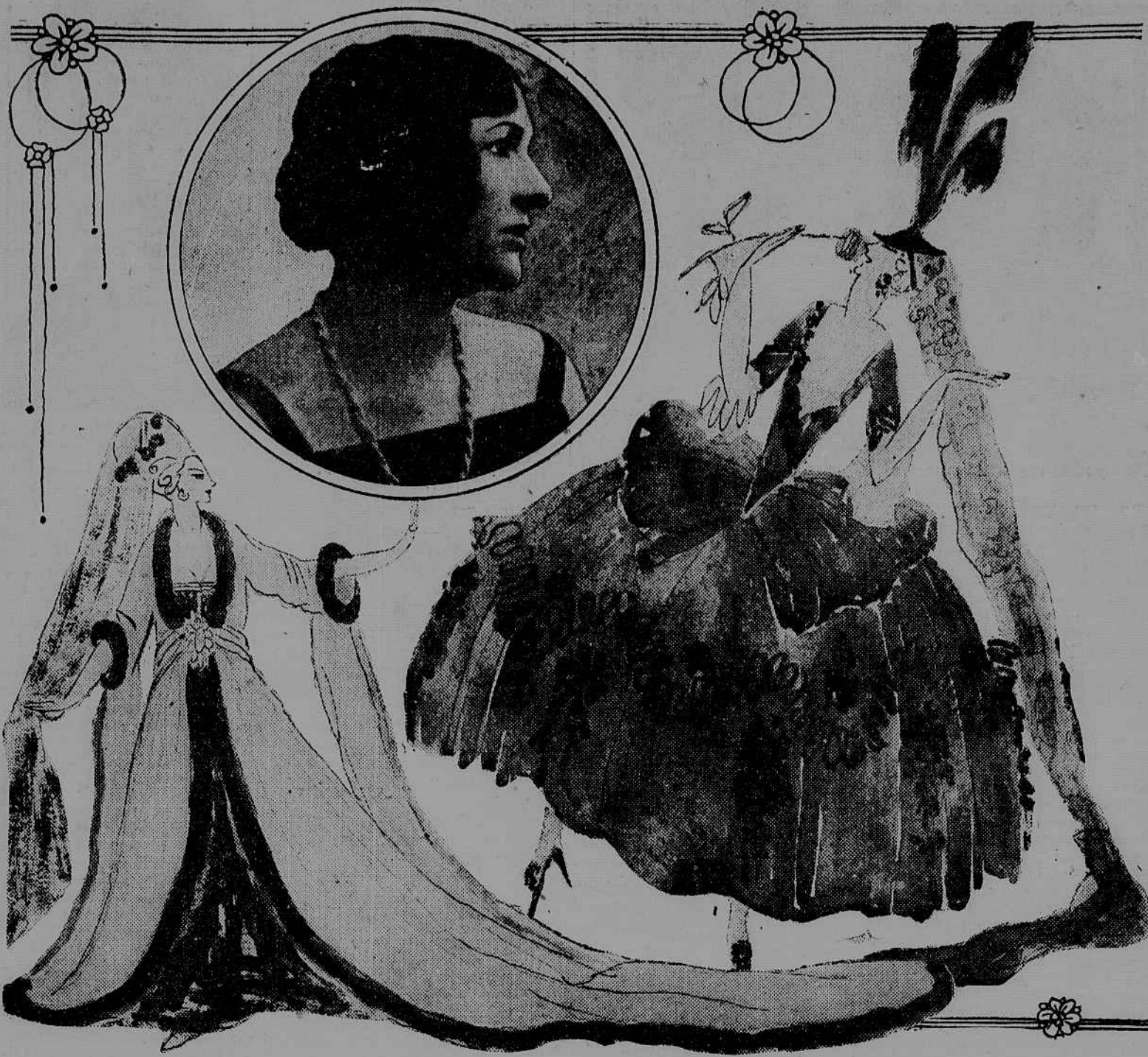
In the far-back eighteenth century Oriental influence crept in, leaving its impress on the costumes, and even the furniture, of the period. This is one of the curious things of the past. In these costumes advantage has been taken of this influence. Many of them, the duchess's in particular, are touched by just this in an interesting way.

Here is the gown of one of the court ladies: A skirt in the shape of a huge bell, sloping down over the hips, of old rose faille silk. Around this skirt are six large medallions of silver with flames of gold roses, with little figures of a monkey and a cockatoo on two of them. Small medallions in gold frames underneath, further down the skirt. The waist is of cream velvet, with a touch of old rose. The headpiece, bulky and high, is of gold and jet.

Another court lady has been fashioned in flame color, with bunches of feathers of lavender of a pinkish tone falling at one side in semi-train effect. The waist here points up from waist to neck. It, too, is flame color, with a circle of lavender roses on the left arm just above the elbow. Yet another of the fairy-like people who never were but have wonderful charm shows Oriental influence very plainly. There is a small hat of black, very Chinese. A long scarf of black lace falls from the back of the hat and forms a sort of train. Tomato colored feathers, standing high, adorn it. The waist and skirt are of flowered taffeta of different shades of red, with ornamentations of gold leaves in festoon effect. The sleeves have big lace ruffles, and there is an exaggerated ruffle around the waist.

Two more figures stand out among those in the groups, one still another court lady in beige taffeta, the skirt four feet across the front, with a huge ruff at the waist. At front, back and sides of the skirt there are cascades of chiffon roses, eight hundred in all, arranged in perpendicular lines. Blue roses serve for shoulder straps; on the right arm is an armband of blue roses. This court lady carries a fan of silver sticks with great blue feathers and touches of pink. This costume is a fantasy of the days of the courts of Louis XIV, XV and XVI. The other figure of this pair has a gold rounded skirt of beige silk with gold fringe arranged in festoons. Her headpiece, very high, mounts a gold wig and a blue parrot with a long tail.

An Eye-ful From "Clair de Lune"



AT THE top—Helen Dryden, magazine artist, designer of the fantastic costumes worn by women in the new Barrymore play at the Empire Theater.

At the left—Ethel Barrymore, as the Queen in Eighteenth Century negligee. The costume is of orange velvet, with long train, bordered with brown fur, lined with canary silk that also shows in the sleeves, which hang to the bottom of the skirt. Under is a petticoat of gold. The headpiece is gold with white gauze, very long, falling well down on the train.

At the right—Costume of a court lady. The hat is small, black and plainly Chinese. A long scarf of black lace falls from the back of the hat and forms a train. The feathers are tomato color and stand very high. Bodice and skirt are of flowered taffeta of different kinds of red, with ornamentations of gold leaves arranged in festoon effect. A remarkable bodice with elbow sleeves with lace ruffles and an exaggerated pannier around the waist.

Stage Gossip

(Continued from page one)

of the Western World" at the Bramhall Theater, in East Twenty-seventh Street, is a cooperative theater and an experimental one. They have taken the Bramhall and will continue to present "The Playboys" for as long as possible before announcing their next production. There will be no resident company, but the board of directors, headed by Thomas Mitchell, will cast the coming plays from all available sources, providing only that all actors playing in the Repertory Theater shall be co-operatives. The board of directors, with Mr. Mitchell, are Gladys Hurlburt, Walter Edwin, Mary Kennedy and Mr. Pelley, lately with the Irish Players.

Lella Bennett, who created the character of Hattie, the colored maid, in "The First Year," has been assigned by John Golden to the rôle of Norah, an Irish girl, in Winchell Smith's new comedy, "The Wheel." Mr. Smith discovered Miss Bennett three years ago, when she was playing in Harry Blaney's stock company in Brooklyn, and she was put into the cast of "Lightning," with a tray to carry across the stage. "So successfully" did she accomplish this arduous task that in "The First Year" she was promoted a step and given a vegetable dish to handle. What Norah and "The Wheel" will do for her, or what she will hold in them, remains to be seen, but it is a safe bet that whatever it is she will do it dextrously.

"The Cameo Girl," in which Adelaide Hughes and her co-starred, is a musical fantasy written by Neil Twomey, with the lyrics done by Grant Clarke and Ballard MacDonald and the music by Bel Galloway and James Monac. An Arabian ballet, arranged by Leo Edwards, will be a special feature. J. J. Hughes is staging all the dances and ensembles. The supporting company includes Frank Lator, John Philbrick, Henrietta Lee, Marie Wells, George Trabert, Stanley Hughes, Gladys Miller, Dorothy Buckley, Bert Fonne, Edith Rock, Mary Hotchkiss and a chorus of twenty.

The Washington Square College Players of New York University, under the direction of Randolph Somerville, will present their third program of the season on Saturday evening, April 30, at the Lenox Hotel Theater. "As a Pal," by Leon Gordon, will be followed by two scenes from Shakespeare's "Richard II," and Synge's "The Tinker's Wedding" will conclude the bill. This organization has grown out of Mr. Somerville's courses in dramatic art at Washington Square College, and is building up a repertoire of one-act plays which already includes some of the best things of authors like Barrie, Synge, Dunsany, Lady Gregory and Brighouse.

Pat Rooney, who is starring in "Love Birds" at the Apollo, and who has

The Morals of Liliom

By Benjamin F. Glazer

Mr. Glazer made the English text of Franz Molnar's "Liliom," which the Theater Guild presented at the Garrick Theater on Wednesday evening.

WHAT is the moral of "Liliom"? Nothing you can reduce to a creed. Molnar is neither a preacher nor a propagandist for any theory of life. You will look in vain in his plays for moral or dogma. His philosophy—if philosophy you can call it—is always implicit. And nothing is plainer than that his picture of a courtroom in the Beyond is neither devoutly nor satirically intended. Liliom's heaven is the heaven of his own imagining. And what is more natural than that it should be an irrational jumble of priests' purgatory, police magistrates' justice and his own limited conception of good deeds and evil?

For those who hold that every fine dramatic architecture must have its spine of meaning, that by the very process and selection of character and incident the dramatist writes his commentary on life, there is still an explanation possible. Perhaps Molnar was at the old, old task of revaluing our ideas of good and evil. Perhaps he has shown only how the difference between a bully, a wife-beater and a criminal, on the one hand, and a saint, on the other, can be very slight. If one must tag "Liliom" with a moral, I prefer to read mine in Liliom's dying speech to Julie, wherein he says "Nobody's right—but they all think they are right. A lot they know!"

May 16 to 21, inclusive, when many prominent theatrical and motion picture stars will be present, and a block party in Willoughby Avenue, Brooklyn, under the patronage of the Floral Social Club, Saturday evening, June 11. The receipts of these entertainments will go to the "Say it with flour" fund, which is providing for more than two hundred thousand children in the Near East.

The Neighborhood Playhouse is again to the fore with its fine spirit of helpfulness. On Wednesday afternoon the cast of "The Great Adventure" will give a performance of this play at the Town Hall for 1,200 blind people, who will come from all parts of greater New York and nearby Jersey for the occasion. The use of Town Hall makes it possible to accommodate this large number of the blind, for whom guides will be provided where it is necessary. Presenting the play in the hall, however, excludes the use of scenery, and to a cast which has played in a stage setting for over fifty performances this will be a startling change. It will not interfere with the pleasure of the audience, for all care will be taken to create complete illusion, and before each act the setting of the scene, as it is done at the Playhouse, will be described.

John Drew, chairman of the National Theatrical Committee of the Near East Relief, announces that his committee is sponsoring the following projects in the metropolitan district: A benefit performance of "The Barton Mystery," by A. E. Anson, on Sunday, May 15; Near East Relief Week at Starlight Park, 17th Street and Bronx River, under the leadership of Mrs. Fiske.

"Don'ts" for Writers of Motion Picture Material

"Writers and scenario writers must be awoken to the fact," says John C. Brownell, scenario chief of Universal, "that the public is beginning to demand more and more stories that possess the human flavor as opposed to the highly romantic and obviously tricky plots of many a novel and screen play."

"So far as Universal is concerned, all screen material purchased from now on must be 100 per cent human. The stories must reflect life as it really is, and not as it might be in one case out of a million. The old situations that have served novelists and playwrights as first aid since time immemorial must give way to incidents from real life and scenes that represent modern conditions as they are known to the many."

"We will reject all scenarios containing a dual role on the premise that it is not true to life. There may be one or two isolated instances wherein two persons resemble each other so closely that the wife or mother of one would be deceived by the other, but it is not typical of real life."

"We do not want any storied dreams—those stories that never really happen, but lead the audience through puzzling intricacies only to disappoint it in the final reel. Their novelty gave them the only reason for existence, and that has worn off."

"We will not accept manuscripts wherein the wife or husband, believing the worst, leaves all behind without stopping to confirm his or her suspicions. Plots in which the villain throws suspicion upon the hero by stealing the important papers and placing the envelope in said hero's pocket or desk are barred. All sacrifices for which there is not sufficient motive must be omitted from our stories, because they give a false view of life."

"The long arm of coincidence must not be stretched to the point of dislocation. With 6,000,000 persons in New York it is absurd to think that the two most vitally interested in the plot should meet on Brooklyn Bridge at mid-

night without an appointment. I do not deny the possibility of such an occurrence is a mote, far-fetched and not human."

"The peculiar will, which has acted so many playwrights and authors as a subterfuge for introducing some ridiculous situations, will not be accepted. This reminds me that we almost turned down 'La La Lucille' because a reader-scented a will in the plot. When the final scenes were reached, however, it was discovered there was no will after all."

"We do not want such situations in our stories as the girl who is forced to make a disagreeable marriage to save the family pride or pocketbook. Plots depending on secret lockets and hidden birthmarks are taboo. In short, we want stories that have their counterpart in real, everyday life, dealing with problems which, though we may not have faced them ourselves, have entered into the lives of some of our neighbors."

"A number of the better authors of to-day have been writing along the newer lines for some time. Novelists like Fanny Hurst, Edna Ferber, Peter B. Kyne, Eugene Manlove Rhodes and H. H. Knibbs extract their material from human experience. In the main, however, it is the new author to whom we must look for the human stories, the established writer is so often tempted to take one of the old situations with which he is familiar, dress it in new form and by the cleverness of his pen turn out a readable story. When reduced to actual scenes, however, deprived of the magic of the author's words, the triteness of the author's plot becomes apparent. The new writer, on the other hand, striking out boldly to make a name, will often hit upon an entirely new plot or upon an original angle of an old situation."

"Universal has always encouraged new authors, and many of our most successful photoplays are based upon stories submitted by writers whose works has not yet been numbered among the best sellers."

Margaret Anglin's Stage Investiture of "The Trial of Joan"

In designing and selecting the costumes for "Joan of Arc" at the Shubert Theater, Margaret Anglin has made a careful research into all the available material of the early fifteenth century that she might reproduce with historical accuracy a true picture of the trial of the Maid of Orleans.

The costumes of the dignitaries of the Church, the Cardinal's red and the Bishop's purple have been selected with care and are authentic in color and design. The simple black doublet and hose which Miss Anglin herself wears as Joan are also scrupulously accurate, in contrast to the popular visualization of the Maid in shining armor, as Mme. Bernhardt portrayed her in an earlier representation of the trial.

The other characters are dressed with the same historical accuracy. Queen Catherine wearing a rich metal brocade of a curious pattern of rose and silver gray which gives a somber medieval tone to the entire costume. On the neck, sleeves and skirt of the queen's gown is a dull gold trimming, heavily embroidered with pearls, while the skirt is slashed high on each side, showing beneath a panel of cloth of gold also embroidered richly in pearls. Cloth of gold is dominant in the lower sleeve, which is set into the metal brocade just above the elbow, while a girde of gold hangs just below the waist with a cloth of gold purse covered with lustrous pearls suspended from it.

The dignity of the gown lies chiefly in the long train which falls back four or five feet on the floor. The tall hat with its heavy padded roll and gorgeous veils add a magnificence that is essentially regal.

Miss Anglin's search into the available historical documents of 1431 has brought out another striking costume worn by the queen's lady in waiting, dove gray silk with long taberds back and front of deep blue velvet embroidered in silver. The upper sleeves are gray silk embroidered in shades of rose and the lower sleeves and vest are in silver cloth. A conical headpiece of the deep blue of the dress, laden with fur and pearls, and a blue veil flowing to the floor complete the ensemble.

A blue gray velvet combined with brilliant orange hues are the dominant tones of the costume worn by the second maid-of-honor. The velvet skirt is slashed from the hem a little to the left, revealing a patterned orange fabric. Flowing sleeves of orange silk fall from the elbows to the floor. Set in at the shoulders of the dress are rare pieces of embroidered lace showing the orange motif of the dress below. A high medieval hat of orange fabric, gold embroidery and jewels flaunts a gaudy veil of light orange gauze five yards in length.

Queen of Sheba in New York

The Queen of Sheba has arrived in New York and is stopping at the Hotel Chatham under the name of Betty Blythe. The star of the Fox spectacle now showing at the Lyric Theater will view for the first time the picture in which she has created the title rôle. When it was shown at a pre-view in Los Angeles she was appearing on the stage in a presentation of Oscar Wilde's "Salome," at the Hollywood Community Theater, hence she could not witness her film work.

Miss Blythe states that her purpose in coming to New York is to see the picture and to attend to spring shopping. It is reported that she has been offered the rôle of Mary Queen of Scots, in a Fox production to be made by J. Gordon Edwards in Europe.

Straus Operetta To Be Brilliantly Dressed in Shubert's Production

Those who keep their ears close to Broadway insist that the day of Jan is at an end—that the firm of Saxophone, Trombone and Drum has reached the end of its resources as far as the production of chaotic synopses is concerned. This opinion is bolstered by the announcements from the anterooms of the musical comedy manufacturers. Melody, the rich, sensuous, colorful melody of Oscar Straus, Walter Kollo and Franz Lehar, is about to be heard again on Broadway.

The Shuberts, for instance, are already in the field with such operettas as "Blossom Time," "The Last Waltz," "Quality Street"—pieces which emphasize music rather than noise.

Those were great days in the American theater when "The Chocolate Soldier," "The Merry Widow," "Gypsy Love," "Alone at Last," "The Waltz Dream," "Maytime" and other musical plays of melody and distinction were being presented. Who, having heard "The Chocolate Soldier," for example, can forget its beautiful score? And now Oscar Straus, the composer of "The Chocolate Soldier," is to be represented in New York by another and what he considers even greater work—"The Last Waltz." The Shuberts are sparing no expense to make the production the most notable in the long list of musical plays they have presented. A company of more than 100 people has been engaged, including Eleanor Painter, Walter Woolf, Harry Fender, Eleanor Griffith, Harrison Brookbank and Florence Morrison for singing and dramatic rôles, and such capable comedians and dancers as Dallas Welford, James Barton, Gladys Walton, Ted Lorraine, Isabel Rodriguez, Ruth Mills and Rena Manning.

Elaborate scenes are being designed by Watson Barrett. An augmented orchestra of picked musicians will be under the direction of Milan Roder, formerly of the Metropolitan Opera House, and an intimate friend of Straus. The music is of a symphonic character. Appealing to both highbrows and lowbrows, it has an enduring quality such as the music of few light opera composers possesses.

The Shuberts are taking special pride in "The Last Waltz." They feel that in its combination of rich music, the romance and sentiment of its story, its possibilities for humor, its continental operetta, adapted to the American stage by Edward Delany Dunn and Harold Atteridge, will touch the crest of their producing achievements.

Pathe Serial Is Titled

All of the fifteen episodes for the Pathe serial "The Sky Ranger" have been titled. George B. Seitz, who, in addition to being co-starred with June Caprice, is also the producer of this drama, has selected the subtitles in this production.

"Out of the Clouds" is the title of the first episode, while others following are "The Sinister Signal," "In Hostile Hands," "Desert Law," "Midair," "The Crystal Prism," "Danger's Doorway," "Dropped From the Clouds," "The House on the Roof," "Trapped," "The Seething Pool," "The Whirling Menace," "At the Last Minute" and "Liquid Fire."

Pathe prefers to keep the title of the fifteenth episode secret, in order that the story might not be yielded before the production is actually released. The date set for the issuance of the first episode is May 1.

Walter Hampden on "Modern Trend" in Giving Shakespeare

(Continued from page one)

abortive, a degraded utterance. And I warn you, Mr. Critic of Shakespearean Utterance, that if you could speak that way or write that way you would.

"There are limitations, of course, in presenting any of the Shakespearean cycle. The strain of the modern theater is heavy. We cannot present it under existing conditions as Shakespeare did. Although that question of production is too technical to go into except at length, it can be said that we do not know that Shakespeare had a proscenium arch, for one thing. And where we take from sixteen to twenty-four scenes to stage a play, he used but one.

"And still I say he is not old-fashioned. Well, I will say this, that I feel quite sure that in A. D. 2021 he will not only be more widely read but more frequently played and better played. I am sure two critics at least will hope for the latter."

"And about 'Macbeth' he was asked. 'A great play. A very difficult one. An overwhelming tragedy.'

"Tragedy—notwithstanding the critic who said it was played like the robust melodrama that it is."

"Tragedy," he repeated.

"How would I differentiate between the two? In a melodrama the characters are 'types.' They are static. They do one thing and that alone. They are, therefore, artificial. The villain is always pretty, sweet and virtuous. But in 'Macbeth,' as you easily can see, the characters are hardly fixed. They grow. They develop. They are not the same. They are human. They are not types. Macbeth can hardly be called a type."

The argument that Shakespeare never definitely fixed Macbeth as a character at all was recalled to Mr. Hampden.

"Hardly an oversight or carelessness on Shakespeare's part," he said. "Had he fixed him definitely the transition from all that he is claimed to be to what he later actually does would be too great. It would be ruinous. Macbeth is a man dominated primarily by love for his wife. After the murder of Duncan, at her instigation, he is no longer subservient to her. He is subservient only to himself, to his fear, which makes him ruthless. Perhaps I have expressed it not at all well, but perhaps you understand?"

The roll of thunder reverberated through the wings. The "ruthless Macbeth" smiled. "It makes me feel like a boy. I get a thrill every time I hear it." And on the stage he went for another murder.

"Gold Diggers" Sets Record for Second Place in Long Runs

"The Gold Diggers," which is now in its second year at the Lyceum, has achieved the distinction of the second longest run in the history of the American stage.

In establishing this record, which was previously held by "A Trip to Chinatown," with a total of 656 performances, at the Lyceum's Madison Square Theater more than a quarter of a century ago, "The Gold Diggers" goes the Hoyt show five better in the number of performances, bringing the total up to 661, with its popularity showing no signs of abating and with the end of its engagement as yet nowhere in sight.

While the engagement of "The Gold Diggers" has been an unusually long one, it is noteworthy that long runs are the rule rather than the exception with Belasco productions, the majority of which played hundreds of times on Broadway.

Previous to "The Gold Diggers" the longest run of any Belasco attraction was that of David Warfield in the original production of "The Music Master," in which he gave 540 performances in New York.

In announcing the winner of the red ribbon it is naturally only fair to name the holder of the blue, so let mention be made of a fact which must be known pretty generally to the public—namely, that Frank Bacon, in "Lightnin'" carries off first honors for long runs, having scored 1,146 performances to date.

"Way Down East" Turns Its 450th Performance

D. W. Griffith's "Way Down East" at the Forty-fourth Street Theater has turned the 450th performance in New York and enters upon its thirty-third consecutive week to-day. This is next to the record run for motion picture spectacles in this city. Griffith's first venture in the \$2 field, "The Birth of a Nation," ran at the Liberty Theater for 665 consecutive performances through forty-seven weeks.

Owing to the difference in the capacity of the two theaters "Way Down East" has nearly equaled the attendance record of "The Birth of a Nation" during its shorter life. The earlier picture played to a gross attendance of 526,000 people during its first run in the Liberty Theater, while "Way Down East" now has an attendance record of 495,000 to its credit. At this ratio the latter piece will pass the former attendance record inside the next fortnight.